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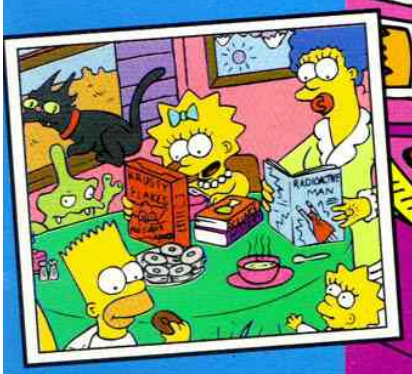

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MATT GROENING

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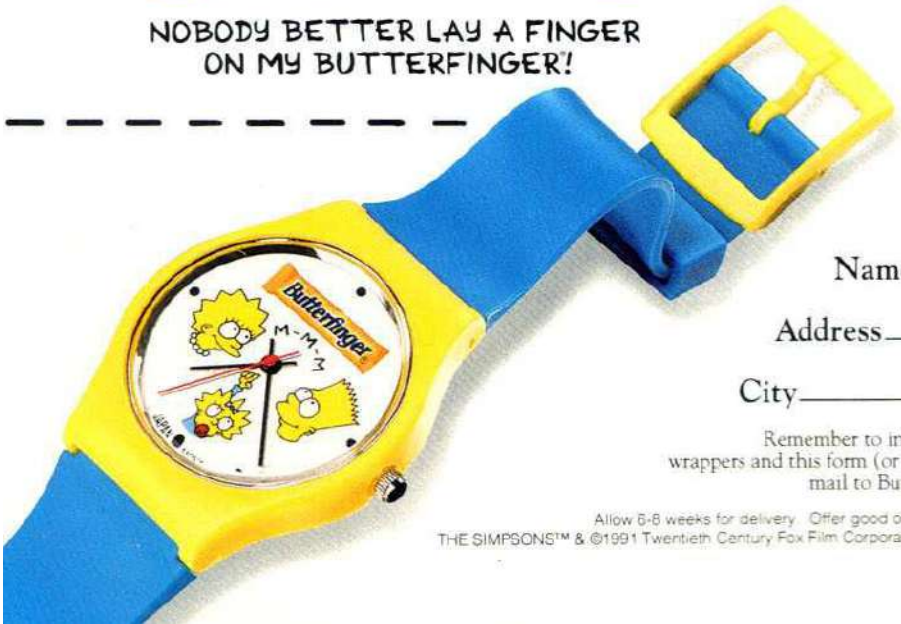

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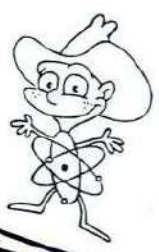

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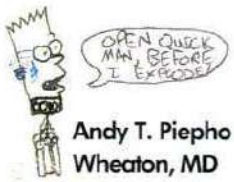


Andy T. Piepho
Wheaton, MD

We want your mail. No, not your unpaid bills. We want you to fill this page every issue. So let us know what you liked, and what you didn't, in this issue. If you have any big ideas, let us hear them. We're going to keep at it until everybody is happy! We'll even take a look at your artwork, poems (now that's *really* special!) and practically anything else you send us. The possibilities are endless. So write!

WALL BART

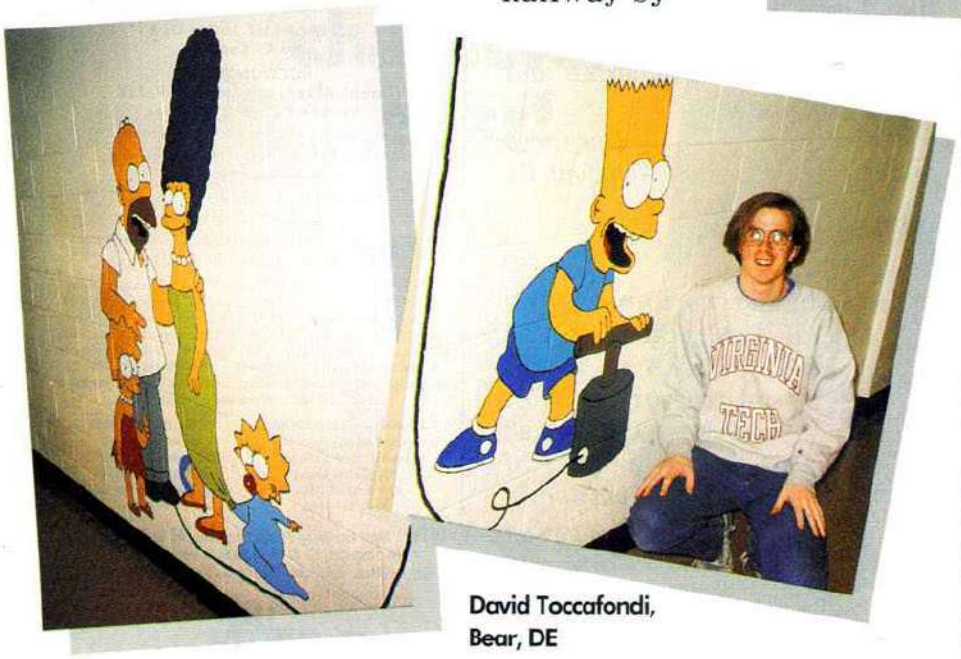
Dear Mr. Groening,

I am a freshman at Virginia Polytechnic and State University, (or 'Tech,' which is a lot easier to say). I am just writing to tell you how much I appreciate the job you are doing and have done for quite some time.

I live in Pritchard Hall, which is the largest all-male dorm east of the Mississippi River. The *only* time that it is quiet is Thursdays at 8 pm, when everyone settles down in the TV lounges with pizza and a bag of Doritos to watch another day in the life of the Simpsons.

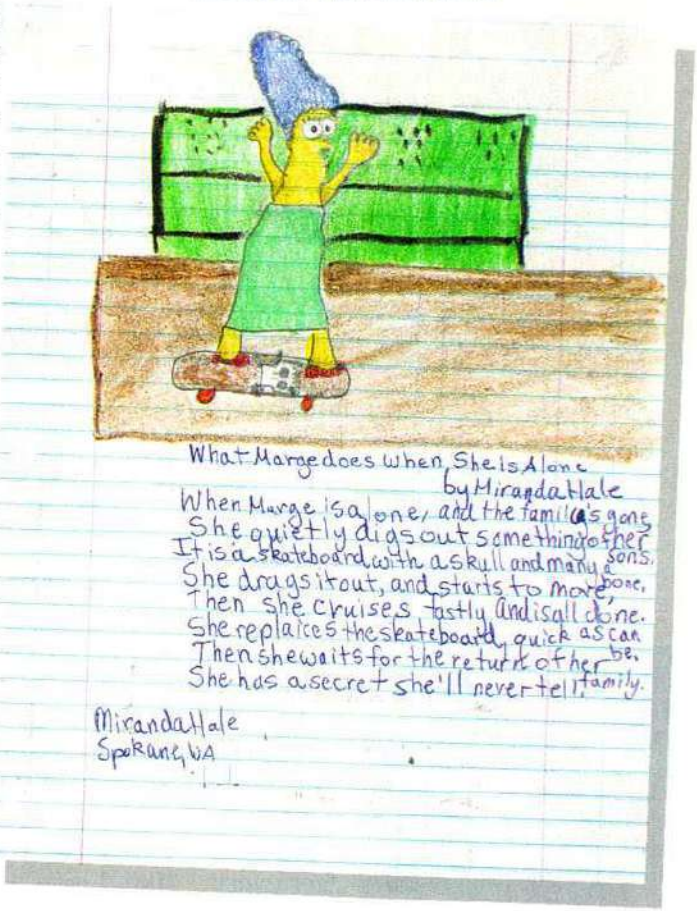
Personally, I take my Bart doll with me wherever I go, with his head sticking out of the pocket of my bookbag or coat. Also, I added some color to my hallway by painting the Simpsons on the wall outside my room, from a picture in an issue of our TV magazine. Everyone here agrees that I couldn't have picked a better subject to paint.

—David Toccafondi
Bear, DE



David Toccafondi,
Bear, DE

POETRY IN MOTION



What Marge does when She is Alone
by Miranda Hale

When Marge is alone, and the family's gone
She quietly digs out something other
It is a skateboard with a skull and many a bone.
She drags it out, and starts to move,
Then she cruises fastly and is all done.
She replaces the skateboard, quick as can be.
Then she waits for the return of her family.
She has a secret she'll never tell.

Miranda Hale
Spokane, WA

COW-ABUNGA

Dear Editor,

Believe me, man, this is a very moo-ving story! For practically no reason (besides me eating all the cupcakes, drawing on the wall, watching too much TV, and skateboarding in the kitchen) my mom has a cow!

JUNK MAIL

Christopher Huddleston, Encino, CA

So, my dad decided she might as well get one! We live in the city and can't have a real one, but "Besse-Belle" is a totally radical 500 lb of solid cement. And holy cow, does she need a lot of attention! We have to put fresh straw around her every other day, and keep her tied to the fence so no one can steal her.

—Holly Cooper
Defiance, OH

MORNIN', MARGE

Dear Editor,

I have just about all the Simpsons products, which I keep in my room. When I wake up in the morning, instead of being greeted by my parents, I'm greeted by the Simpsons. I made them with my grandfather out of wood (lifesize). I want to display all my things somewhere so that people can see them, so I'm taking them to the Buckley fair this year.

—Christopher B. Huddleston
Encino, CA

JUNG AND RESTLESS

Dear Editor,

I'm writing from the shop, (third shift). Please excuse the donut dust. I'm a born-again boomer burnout, so I really can identify with Springfield and the world of the Simpsons. It's so much like what America's really like, I love it. Why have Jungian analysis when your archetypes are so much more accurate and up to date. So 90s.

—Tom Gregg
Waterford, PA

FREUDIAN SLIP?

Dear Editor,

I would like to know if the face of Homer Simpson was designed to be a signature (or initials) for Matt Groening? I am a fan of *The Simpsons* and of *Simpsons Illustrated* as well.

—Robert Marker
Santa Monica, CA

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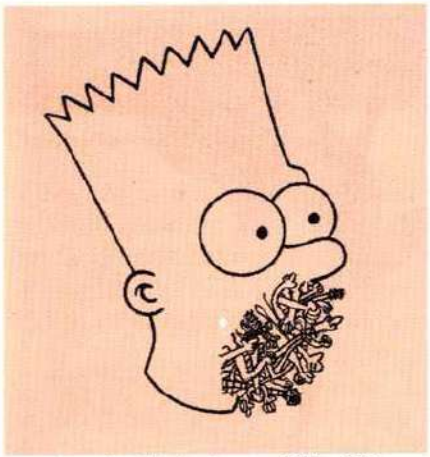
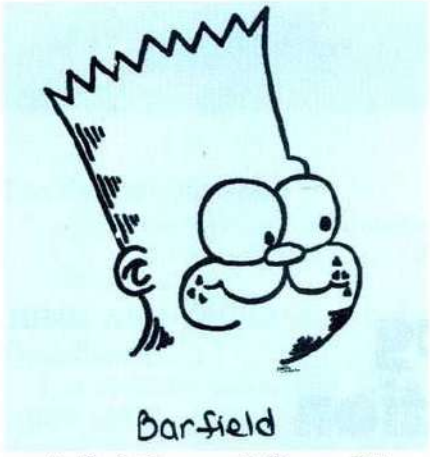
READERS GIVE BART SOME LIP

We asked for 'em, and man did you ever send 'em. Bart's mouths have been pouring in by the hundreds. Ninth and eleventh graders at Near North Career Metropolitan High School in Chicago, Illinois sent in more than 70 entries, and one enterprising reader from Toledo, Ohio, even attempted to *bribe us* by slipping a dollar into the envelope along with the drawing. Nice try. Some greats we didn't print include Bart the basketball net, mutant Krusty Bart, and multiple versions of Bart's very own lipless kisser.

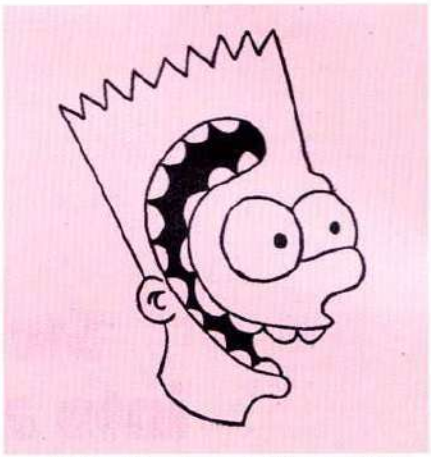
Here's a sampling of your work. We'll try to print more in a future issue.



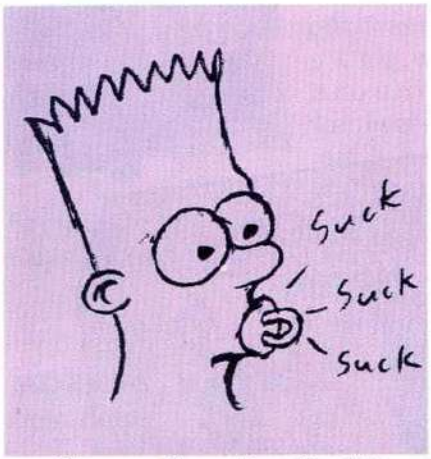
Dustin Glick, Forest Hills, NY



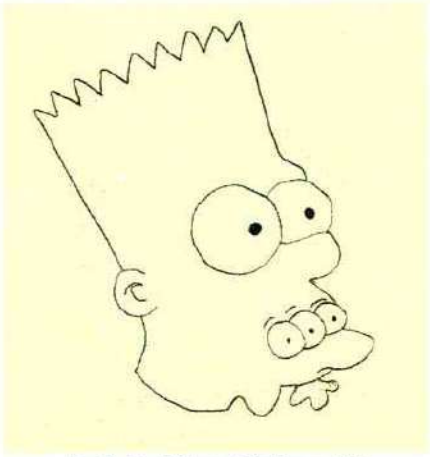
Holly S. Cooper, Defiance, OH



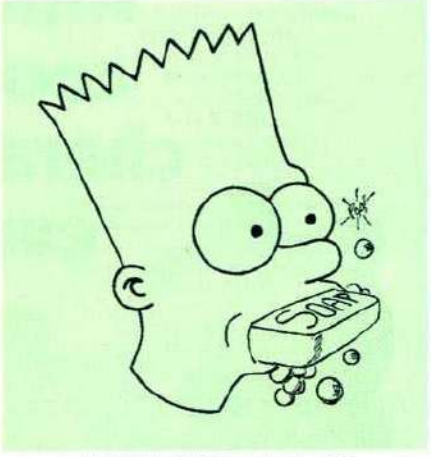
Michael Jordan, Ft. Wayne, IN



Shannon Flynn, Danville, VA

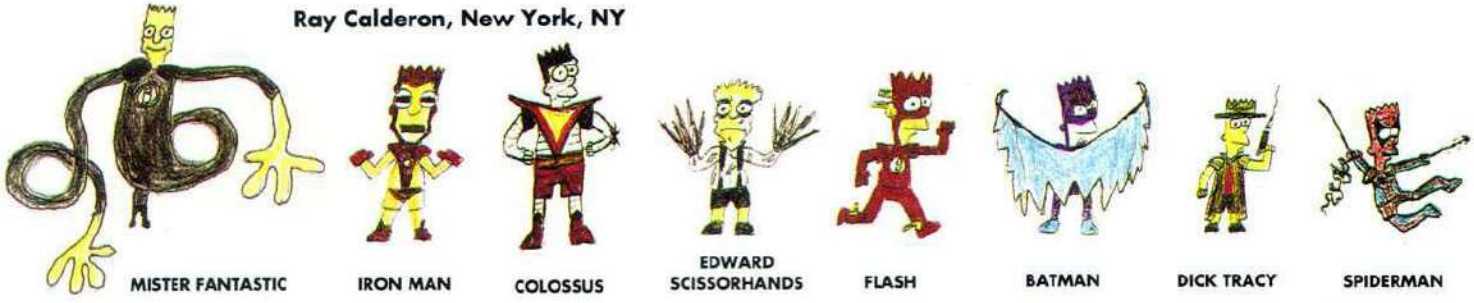


Beth Redding, Chelsea, MI



Jeff Elbel, Lawndale, CA

Ray Calderon, New York, NY



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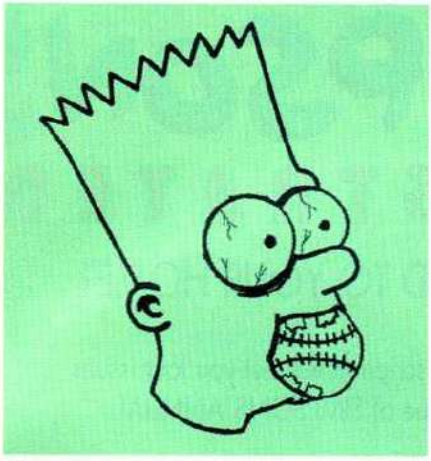

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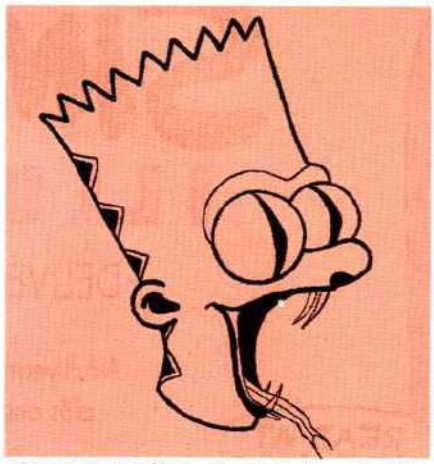

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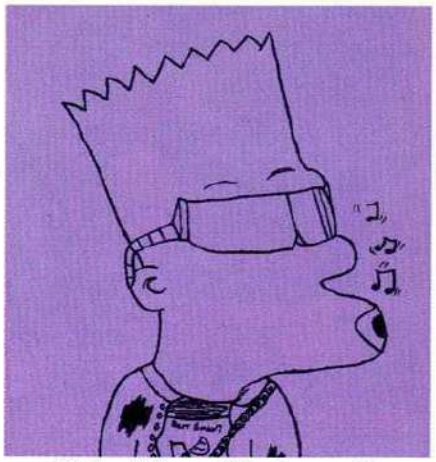

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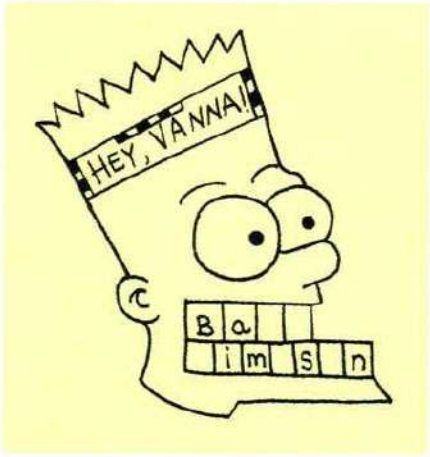

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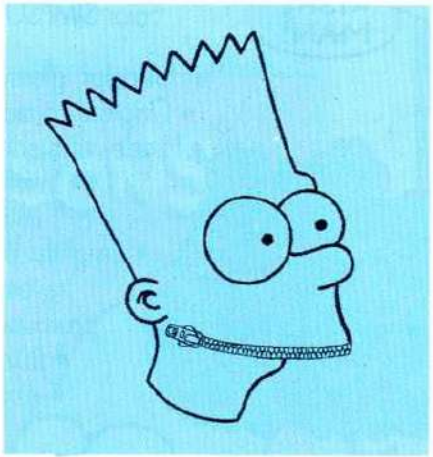

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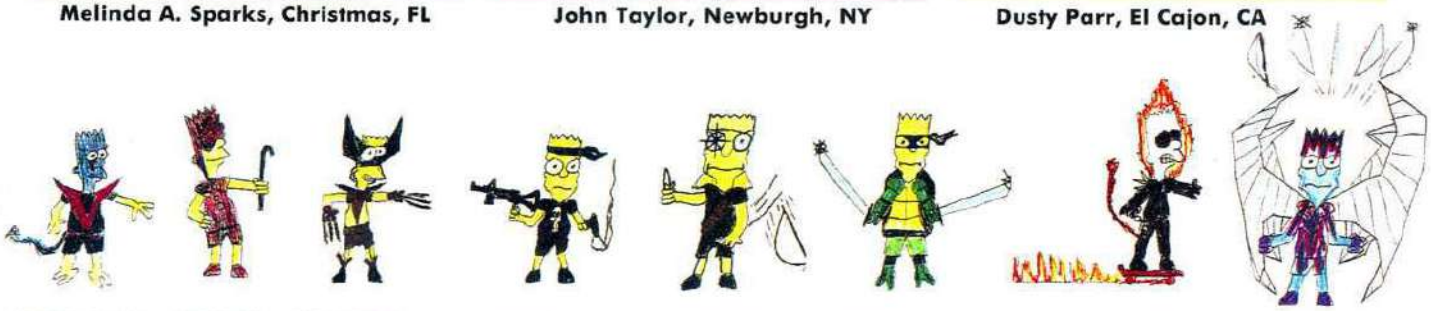

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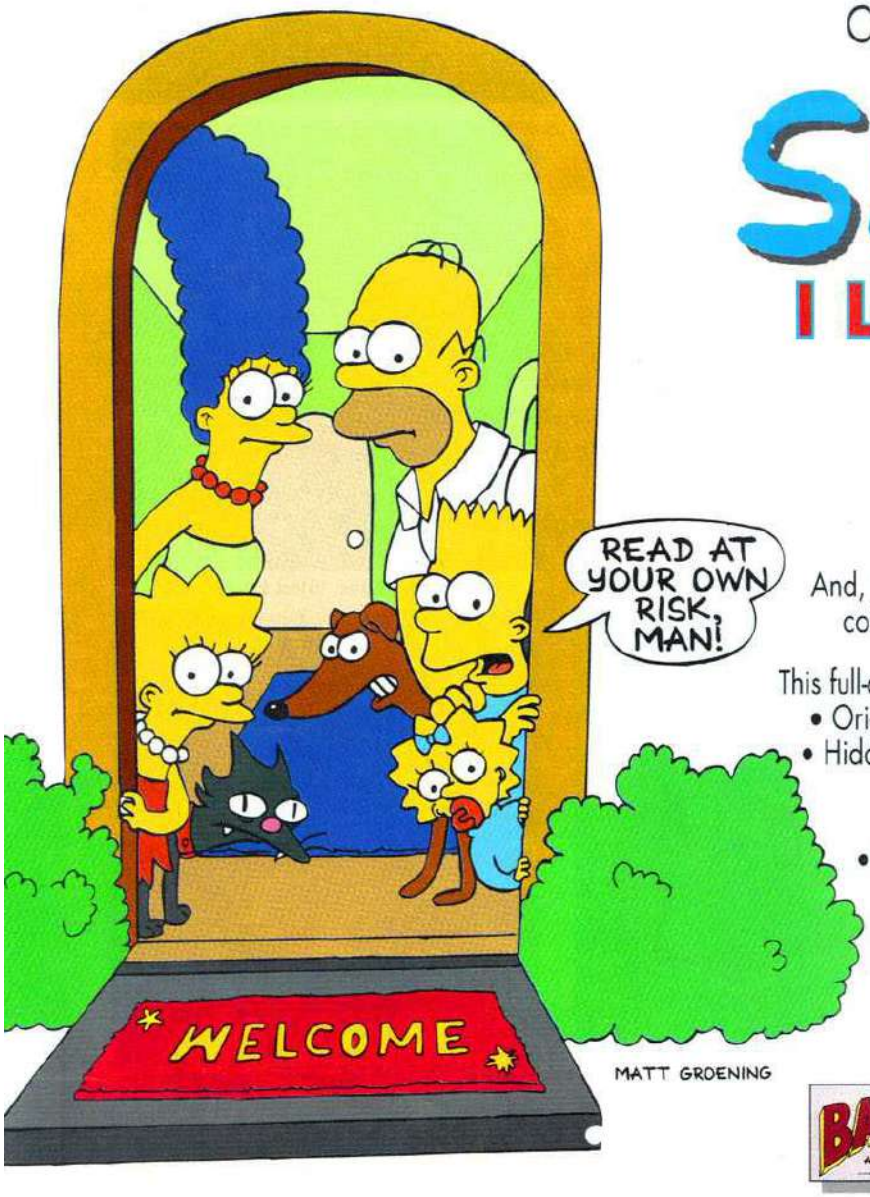

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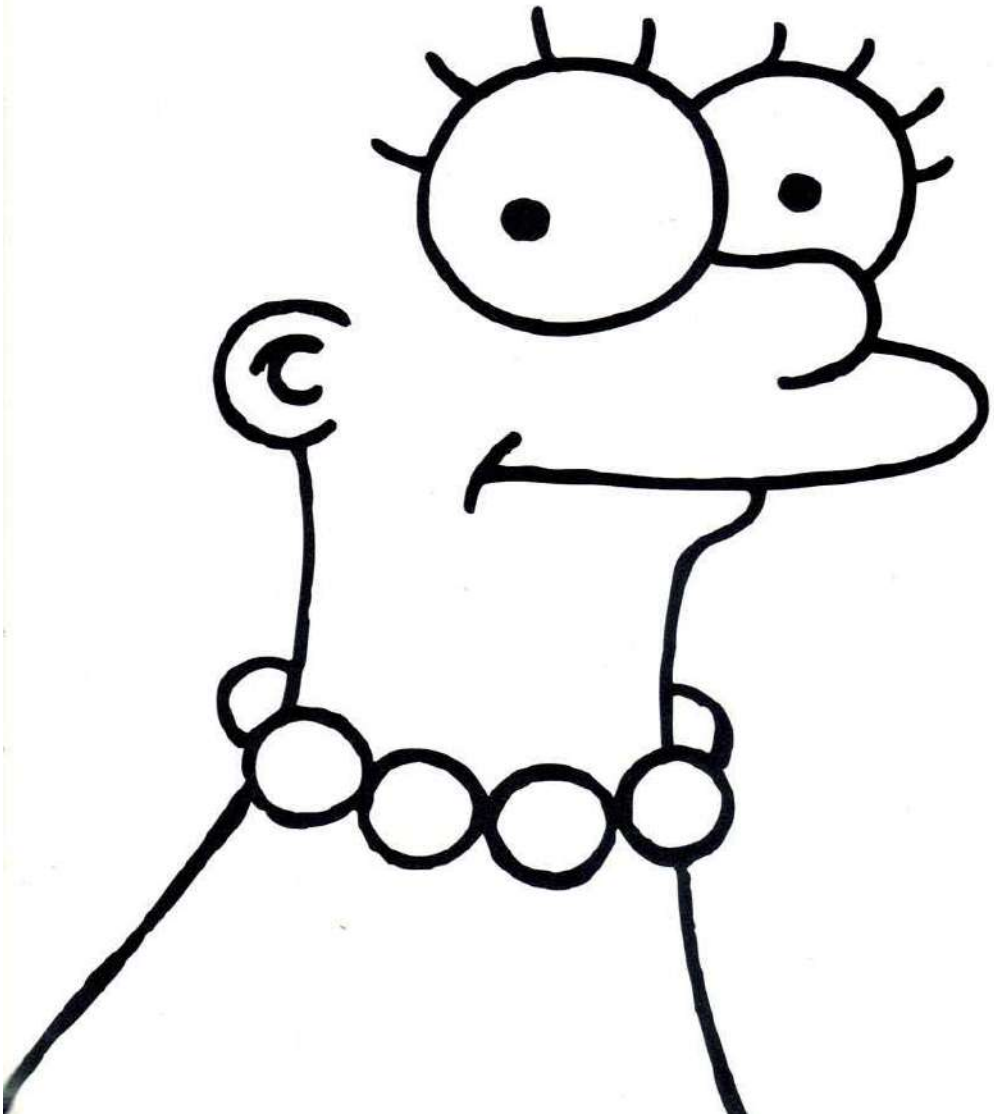
RE-DO MARGE'S DO!

Draw Your Own Version of Springfield's Most Impressive Coiffure



She's the all-world queen of the beehive when it comes to piling it up and keeping it in place with a single bobby pin, but even a state-of-the-art hairdo can have its down time. Here's your opportunity to set a new, maybe even higher, standard. We'll print a selection of your work in an upcoming issue.

Send your drawings to:

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IN THE NEWS

OUR MOTTO: "TRUTH IS WEIRDER THAN FICTION"

COURTESY OF MPG NEWSPAPERS, PLYMOUTH, MA

YOU CAN'T PROVE A THING

David Slesinger of Derry, New Hampshire, dressed as Bart Simpson, was one of 11 protesters arrested May 1 for trespassing at the Pilgrim nuclear plant in Plymouth, Massachusetts. Ironically, plant officials closed the facility the following day because radioactive water was leaking from a pump seal. Slesinger, who spent the night in jail, told reporter Bob Carroll of the Old Colony Memorial: "On one hand, it's amusing that it began to happen while we were there. But then again, you don't want anyone to get hurt. A leak is a leak."

FRENCH TOAST WAS INVENTED TO USE UP STALE BREAD.

LOOK IT UP, MAN

No need to ask the Bartman for a list of the books you ain't gonna catch him dead with. Let's just say that the *Encyclopedia Britannica* is right up there.

But if, by accident, he stumbled across the 1991 Britannica Book of the Year, he'd find *The Simpsons* mentioned on page 361, under "Television and Radio."

An excerpt: "In broadcast network programming, 1990 was the year that Fox made its mark with the help of Bart, the wisecracking, bug-eyed star of the animated sitcom, *The Simpsons*, created by cartoonist Matt Groening (see Biographies). At one time Bart could be found not only on the network schedule once a week but also, it seemed, on the T-shirt of every prepubescent boy in the country."

The *Britannica* biography of Simpsons creator Groening has stuff you probably know by now: did hard time in detention hall for doodling in class; later did hard time in Los Angeles and created the "Life in Hell®" comic strip, etc.

Now, don't get any bright ideas about buying this huge Britannica book just to read a tiny blurb.

However, if you insist on checking it out, turn to pages 70-71. You'll find "Groening, Matt" right between "Gorbachev, Mikhail Sergeyevich" and "Hall, Arsenio."

Where else would he be?

THAT'S DEEP

Many's the time aboard the Golden Doubloon, a fishing boat for hire out of San Pedro, that Cap'n Greg and his mates have marveled at the junk that rises from the briny deep.

These old salts thought they'd seen it all—until last April.

That's when one of the divers aboard the Doubloon surfaced with an officially licensed Bart doll, which he had recovered from 80 feet below the ocean's surface.

"At 80 feet, most air-filled containers don't stand a chance," said Cap'n Greg. "They implode. They're history, gone. How this Bart doll survived, I just don't know."

Should we tell him?

THE HIGHEST TEMPERATURE EVER RECORDED AT THE SOUTH POLE WAS LESS THAN 8 DEGREES FAHRENHEIT. ● A TROPICAL RAIN FOREST NEVER GETS COOLER THAN 68 DEGREES FAHRENHEIT.

MILL SMYTHE

Rescued from the depths, this Bart doll tells no tales.

WAYNE COUNTY VOTES FOR BART

A low voter turnout at the Wayne County, West Virginia, general election last November didn't stop Bart from picking up an unsolicited five votes for County Commissioner there. Members of the "Brave New Bart" Popular Front were unavailable for comment, but a march on Washington might be next on the agenda.

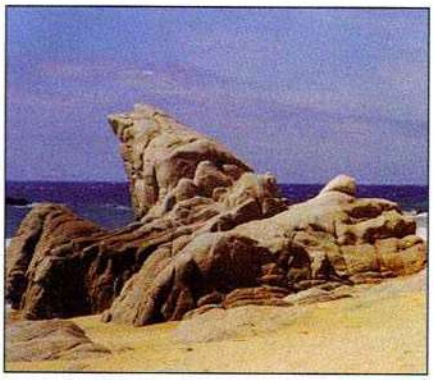
—The Wayne County News

IN THE NEWS

A MONUMENTAL DISCOVERY

In February, Tom Buetler took a trip from Los Angeles to Baja California. Standing motionless on an otherwise empty beach at Cabo San Lucas, suddenly aware that the rock formation facing him was an exact likeness of Grampa Abraham Simpson, Buetler spoke, on behalf of us all, a single word.

"Whoa."



JOE HUTSCHING

Grampa Abraham Simpson rock in Baja California.

FOUND: BART'S ALTER EGO

Bart Simpson of Sylvester, Georgia, reckons that if Bart Simpson, cartoon character, ever came face to face with him, "He'd probably be surprised."

Don't get him wrong, man. The 15-year-old Bart, who recently finished his freshman year at Worth County High School, enjoys a good water balloon war as much as the next kid. Other than that, he's a soft-spoken guy with a basketball hoop in his back yard and a passion for baseball cards.

When it comes to being Bart Simpson, though, he gets his biggest kick from people's reactions to his name.

On his first day of high school, Bart's gym class fell silent when the teacher called his name. And his mother, Trisha, says that on a recent visit to the dentist, "The same thing happened. Everybody turned to look at him."

Bart's favorite Simpsons characters are (who else?) Bart and Homer.

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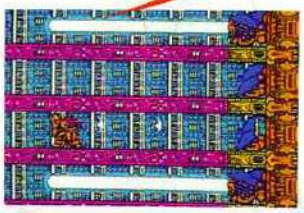

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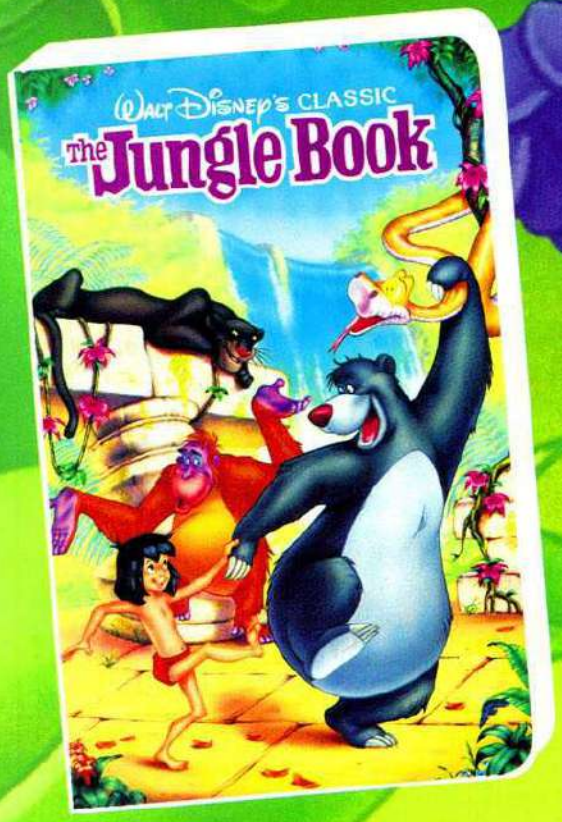

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The "real" Bart Simpson?

Why? "Homer's always got something to say, and they're always fussing at each other."

Unlike Yolo County (California) Undersheriff Bart Simpson (In The News, Simpsons Illustrated, Spring 1991), this Bart enjoys sharing his name with a celebrity brat.

Trisha Simpson says, "Sometimes, he warns me, 'Mama, I'm gonna turn out to be like my namesake on TV.' I just tell him, 'No way.' "

SIMPSONS ILLUSTRATED IN THE NEWS

"If television is the devil's baby sitter, then Bart Simpson is the antichrist of academic achievement," said ***USA Today*** on Friday, April 12, in its review of ***Simpsons Illustrated.***

The review lambasted the "School Survival Handbook," and said that parents who buy the magazine for their kids "shouldn't be surprised when Junior displays a blatantly hostile attitude toward school, academic achievement and teachers." Referring to the March/April edition of the ***Harvard Business Review***, which said that U.S. students continue to chalk up poor performances on worldwide academic tests, ***USA Today*** implied that these low scores are Bart Simpson's, and ***Simpsons Illustrated's***, fault.

— *USA Today*

SIMPSONS IN THE SAND

It took the folks at Houston's EDI Architecture/Planning three years to do it, but in 1990 they finally won the AIA/Steelcase Sandcastle Competition. This beachside extravaganza is held annually at Galveston Island, Texas.

EDI's sand sculpture of the Simpson family, one of 40 entries by Houston area architectural and design firms, took first prize overall, as well as "most lifelike" and "most popular."

When last heard from, the EDI team was preparing to defend its title (and the Simpson family honor) in this year's event, held June 1.

EDI's Jim Ronczy said the team's approach has evolved from "laid back" to "serious marketing."

"In 1988, all we had to work with was a rough sketch of a mermaid," Ronczy said. "People kept coming up and asking, 'What's that supposed to be?' When it was done, they asked, 'What's that supposed to be?'

"The next year, we said, 'We gotta get serious,' so we did a parody of a Monopoly board and introduced color. The thing was only about a foot-and-a-half high, though. It wasn't even chosen most popular—and we stuffed the ballot box!"

Ronczy said that the group agreed on last year's winning idea after days of debating whether to do the Simpsons or the Teenage Mutant Ninja Turtles. By the time June came around, the Turtles movie had been playing for two months and had inspired two entries in the competition. EDI's entry was the only one with a Simpsons theme.

"Actually, we made a backup entry," Ronczy said. "We smoothed out a patch of sand on our plot, ran three tire tracks across it and entered it as the Stealth Bomber. It tied our Simpsons entry as most lifelike."

IN BART WE TRUST

In March, careful observers of CBS TV's NCAA basketball tournament coverage saw one spectator's contribution to Simpsonian and American culture.

During a time-out in one of the first-round games, the camera zoomed in on the tails' side of a Thomas Jefferson nickel. The hand turned the coin, revealing the head of . . . no, not the famous democrat, but an equally famous demo-brat.

Guess who.

SUZANNE KITTRELL

The EDI beach brigade rules the sands with its "most lifelike" Simpsons prizewinner.

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RHAPSODY IN YELLOW

A Look at the People Behind the Music We Hear on *The Simpsons*

By Andy Rivera

The conductor raises his arms. An expectant silence settles over the room. The orchestra seems to tense as one body, and the count begins.

Then, on cue, the music surges forth—a Las Vegas showband sound that would delight Wayne Newton.

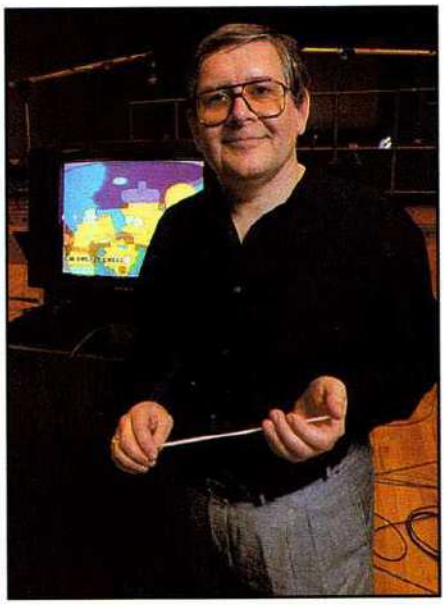
The music builds to a crescendo, only to halt as abruptly as it began. The conductor lowers his arms and turns to his audience for approval.

His audience doesn't exactly approve.

"I want to be able to hear that drum," says Jay Kogen, a producer of *The Simpsons* and the author of the "Old Money" episode, which will air in six days.

In the story, Grampa Simpson inherits a small fortune from his girlfriend. At this point in the episode, Grampa is off to Las Vegas on a casino junket, in hopes of doubling his inheritance.

A busload of geriatrics from the Springfield Retirement Home pulls up to the casino. Flashing neon signs, spouting fountains and toga-clad cocktail waitresses take over the screen...accompanied, of course, by a burst of show-band sound.



Composer-conductor Alf Clausen

PHOTOS BY TED SOKI

• • •

When you sit down to watch *The Simpsons*, you may not even notice the music—unless Lisa plays the blues. But it's an indispensible part of the presentation, every bit as important (and sometimes every bit as subtle) as the visual details that appear in the corners of numerous scenes.

"The music helps to sell the reality of the show, more than it helps to sell any joke in the show," Kogen says. "Because the people are drawn, and sometimes the drawings can't convey everything, the music helps a great deal."

Composer-conductor Alf Clausen takes Kogen's point about selling the reality of the show a step further:

"We don't consider *The Simpsons* a cartoon. These are real people.

"More important, what I have found on this show is that the editing is a lot tighter than in a typical dramatic show format. It's difficult to find long spaces for fitting in music. The stories are

detailed, and the editing is tight. Sometimes I only have three or four or five seconds to play something sad, before it changes gears and goes someplace else."

You may be surprised to find out how much work goes into the music behind each episode. Assisted by a handful of skilled technicians, Clausen assembles the complete score for a single show, to be played by a 40-piece orchestra.

They have five days to do it.

• • •

The process begins on Monday, 11 days before the episode will be aired. The first step is called the "music spotting session." Clausen, Kogen and a group of music and special effects people view the show without benefit of sound—no dialogue, no music.

40-Piece Orchestra: The size and versatility of *Simpsons* musicians is needed to create a wide variety of sounds, from Lisa's 12-bar blues to Las Vegas showroom swing.

"We go through the show," Kogen says, "and we talk about what music we need and where we need it. [Clausen] gives his ideas, what he'd like to do. And they're usually right on target."

That figures. Clausen's credits as a composer for television include "Moonlighting" and "ALF." He has received seven Emmy nominations.

"It's a collaborative effort," Clausen says. "I look at the scene and then evaluate the observations that were made in the spotting session. Then I try to compose a piece of music that will fit emotionally to what they've asked for. Once I have a general idea as to the style of the music, the nuts and bolts part of it starts.

"Sometimes they just leave it up to me and say, 'We know there should be music there. Do something.'"

• • •

Clausen has all of three days to work on the "nuts and bolts" of composing the music. (Between finishing his work and

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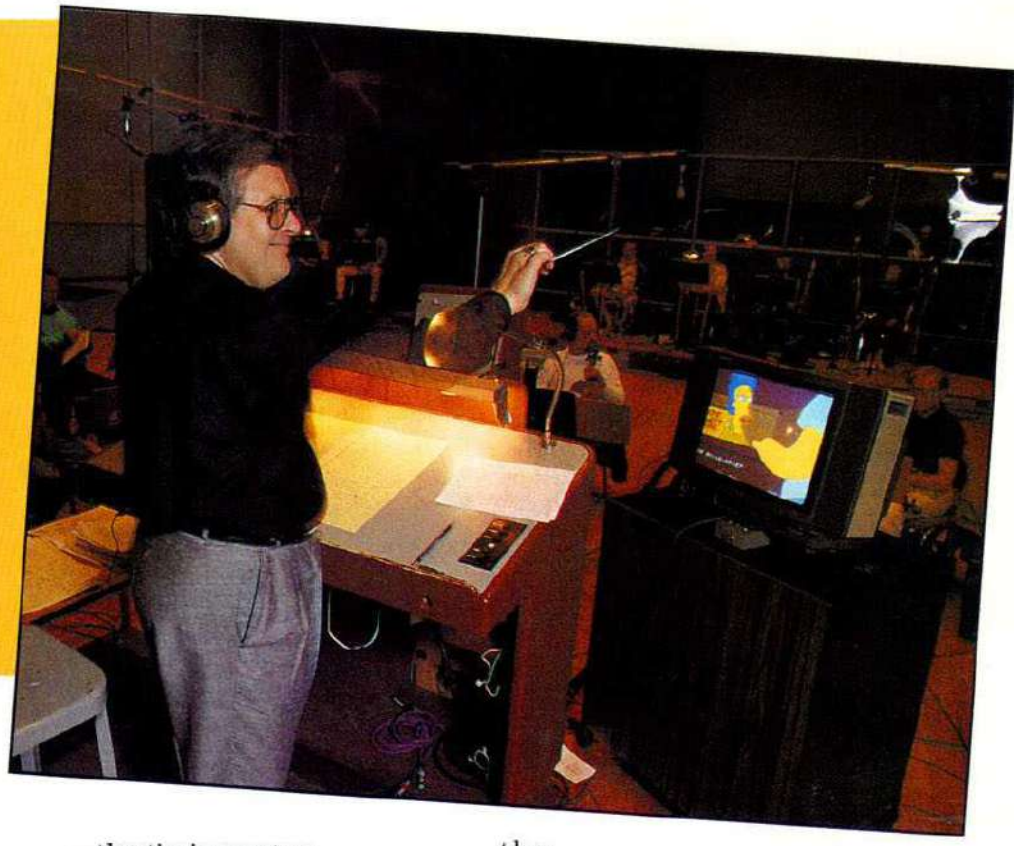
First Impressions: When the orchestra comes together on Friday afternoon, just days before the episode airs, the musicians see Clausen's music for the first time.



recording it in the intense, four-hour Friday afternoon session, Clausen must leave time for copyist Joann Kane and her staff to extract the orchestral parts.)

After the spotting session, music editors Chris Ledesma and Bob Bedecher prepare a set of "music spotting notes" for Clausen. These take the form of a numbered list of music cues. Each includes a brief description, a starting time, a stopping time and an approximate length. An average episode of *The Simpsons* contains 30 music cues.

Once the music cues have been assembled, Ledesma and Bedecher break down each cue into "timing notes," observations about each scene.

Clausen explains the timing notes: "If a guy turns, if a guy pokes somebody in the shoulder, if a guy falls over dead, [the music editors] will describe, in seconds and one-hundredths of seconds, the exact timing of each one of those pieces of action.

For example, a 3.7-second scene could have many different actions. Clausen's tools for merging his composition with the scene include:

—the timing notes;

—a computer;

—a "click-track," which is an extremely precise type of digital metronome that the orchestra members will hear in their headphones during the recording session;

—"visual streamers," various colored bars that will pass across the screen of the video monitor next to Clausen during the recording session. (Incidentally, Clausen will be the only person in the studio with a video monitor.)

Using the visual streamers, which mark the beginning and end of the music sequence, Clausen can plot the music so that it precisely matches the action on the television screen.

• • •

During the three-day process of composing the score for each episode, Clausen can turn to a team of specialists, which includes:

—Orchestrator Hummie Mann. If Clausen is pressed for time, he can give Mann a "sketch" of his needs. Later, during the recording session, Mann will serve as Clausen's "ears" in the control booth.

—Music contractor Mike Rubin. Using an overall list drawn up by Clausen, Rubin selects the players who will perform the show's music.

—Carol Farhat, head of televi-

"The music helps to sell the reality of the show. We don't consider *The Simpsons* a cartoon. These are real people."

sion music for Twentieth Century Fox. Farhat coordinates all the musical elements in the show, from renting the recording studio (in this case, Evergreen Studios on the CBS lot in Studio City) to negotiating for the rights to a song called for in a particular show's script.

—Two teams of engineers. Either the Fox team of Armin Steiner and Terry Brown, or the freelance team of Rick Riccio and Steve Bartkowicz.

• • •

Friday afternoon, 2:00.

Through the heavy glass of the control booth, a visitor can see the orchestra, surrounded by microphones.

A small group sits jammed in the booth. Behind producer Kogen are three engineers, working the maze of switches and levers on the sound board. Also on hand are members of *The Simpsons*' writing staff, making sure the "feel" of the music corresponds to what came out of Monday's spotting session.

Using "visual streamers," Clausen can plot the music so that it precisely matches the action on the television screen.

Outside, members of the orchestra scan their music

FROM BATMAN TO BART, MAN

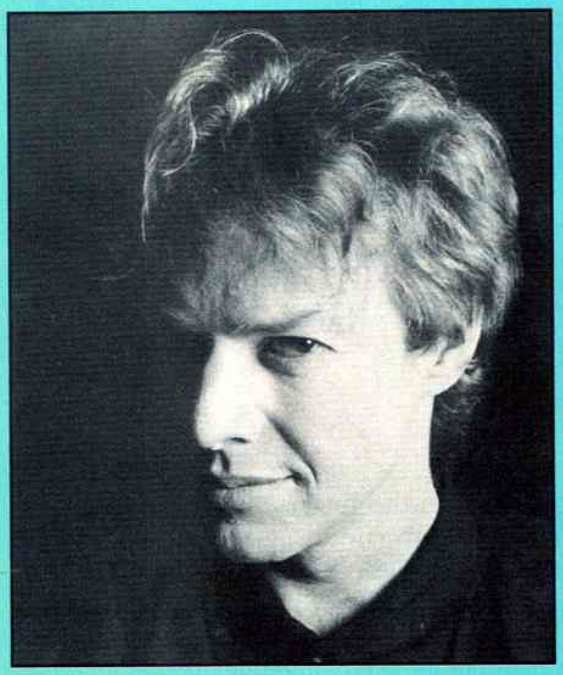


PHOTO: DENNIS KEELEY

Although most of the soundtrack music is written by Alf Clausen, the theme song you hear at the beginning of each show was written by Danny Elfman, the lead singer and songwriter of Oingo Boingo.

Elfman's musical career began in the 1970s when his group, then called the Mystic Knight of Oingo Boingo, began performing bizarre big-band music at Los Angeles night clubs. Constant costume changes, including gorilla suits, kept audiences amused and confused. After several years of struggling, Elfman jettisoned the mutant Cab Calloway-style theatrics of the large band, and developed the rhythmically sophisticated new-wave rock 'n' roll of Oingo Boingo.

In 1985, Elfman began a secondary career as a movie composer when he scored Pee-Wee's Big Adventure *for director Tim Burton. These days, he's one of Hollywood's busiest film composers, with* Batman, Beetlejuice, Scrooged, *and* Dick Tracy *among his credits.*

Simpsons Illustrated: How were you selected to write the theme song to *The Simpsons*?

Danny Elfman: I don't know if you ever know how you're picked. I would suppose, because I'd done *Pee-Wee's Big Adventure* and some movies like that, they thought of me.

S: What was your approach in creating the theme song?

Elfman: I talked at length with Matt Groening and got an idea of the style he hoped it would be. Before I take on any job, I try to find out what they're looking for, and if it's something I would enjoy doing. If not, I don't do it. Being that I'm a big fan of old-fashioned television themes, and that's what Matt was looking for, the project sounded exciting. I don't like modern themes, and *The Simpsons* is definitely written in the style of a 1960s TV theme.

S: What sorts of styles influenced you when you wrote the theme?

Elfman: It was in the style of *The Flinstones* or *The Jetsons*, the

way the violins played in the sixties, very fast...very fun and very crazy.

S: The '60s?

Elfman: Absolutely. In fact, all of the TV themes I've written have specifically dated back to the '60s, because back then the TV themes were really fun. That's when you had *The Addams Family* and *I Dream of Jeannie* and *The Munsters* and *Gilligan's Island*—one of the best. These were great, memorable themes. Nowadays, television themes tend to be more laid-back and modern and don't really have much of a melody that you'd remember. I like the fun, in-your-face style of those old themes.

S: They didn't take themselves so seriously?

Elfman: I was just looking for something Simpsons-y. I wanted it to feel like it could have been the '60s, the '80s, the '90s, one of those timeless animated themes that wouldn't feel as if it were from any particular era.

S: What was the actual process you used to write the theme?

Elfman: As soon as I got a feel for what the show was, it just popped right into my head. I wrote it down, then did a demo of the piece on synthesizers. I played it for them; they liked it, and that was that.

S: Do you have any favorite episodes of *The Simpsons*?

Elfman: One of my favorites was the one where Bart was made a slave at the winery in France. Being that I've worked in France myself, and all of my in-laws on my brother's side are French, I got a particular kick out of that.

S: How did you begin doing movie scores?

Elfman: I've always loved film scores. I got into it more from being a fan than any other way. The very first thing I did was for my brother. It was what you'd call a midnight film, a very low-budget musical called *Forbidden Zone*. It wasn't until five years later, when Tim Burton and Pee-Wee Herman hired me to do *Pee-Wee's Big Adventure*, that I really began my career as a film composer. It took off from there. *Pee-Wee* was my first orchestral film score, and *Batman* was my tenth. Tim's movies tend to be on fives. *Pee-Wee* was my first, *Beetlejuice* my fifth, *Batman* my tenth, and *Edward Scissorhands* was almost my fifteenth, but alas, it was only my fourteenth. If I just stuck in one more movie, I would have kept a perfect symmetry.

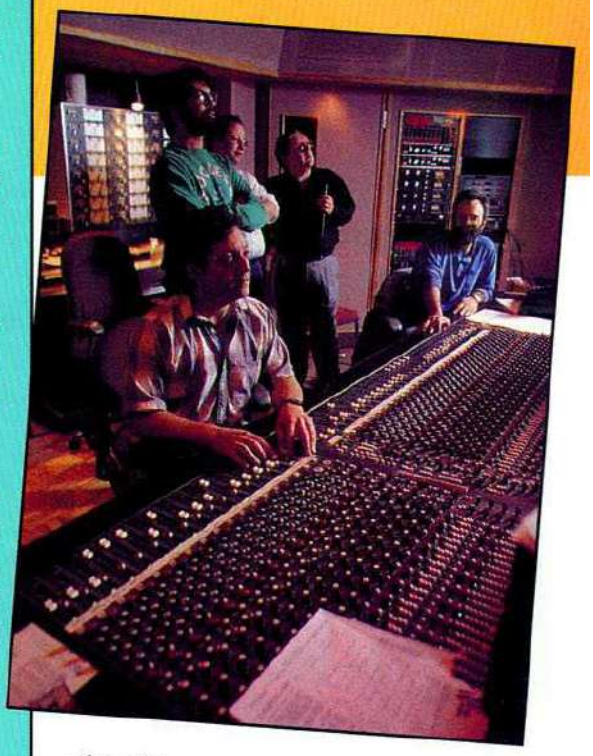
"The Addams Family and I Dream of Jeannie and Gilligan's Island...These were great, memorable themes."

S: Do you have any tips for young musicians?

Elfman: Just to stick with your intuition. Really, the whole trick in anything in the arts is to get a strong sense of your own intuition and stick with it.

—Andy Rivera

Sealed off behind the thick glass of the control booth, engineers communicate with the orchestra through microphones, headsets, and overhead speakers.



sheets.

This is their first look at Clausen's work, and they will sight-read as they perform. To a visitor's untrained ear, every passage will sound perfect the first time it is played, but it often takes several recorded attempts before the entire staff is satisfied.

• • •

Less than a week later, the show will appear on the Fox Television Network. Midway through the episode, a tiny bus will pull up to a glittering casino. In the background we'll hear the sound of an orchestra—a "Las Vegas" sound, but with a special *Simpsons* touch.

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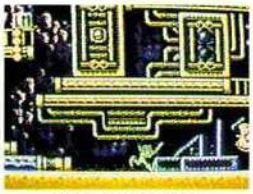
Take to the air, dude!

Whoa! Life's a beach.

Awesome! Dude goes underground.



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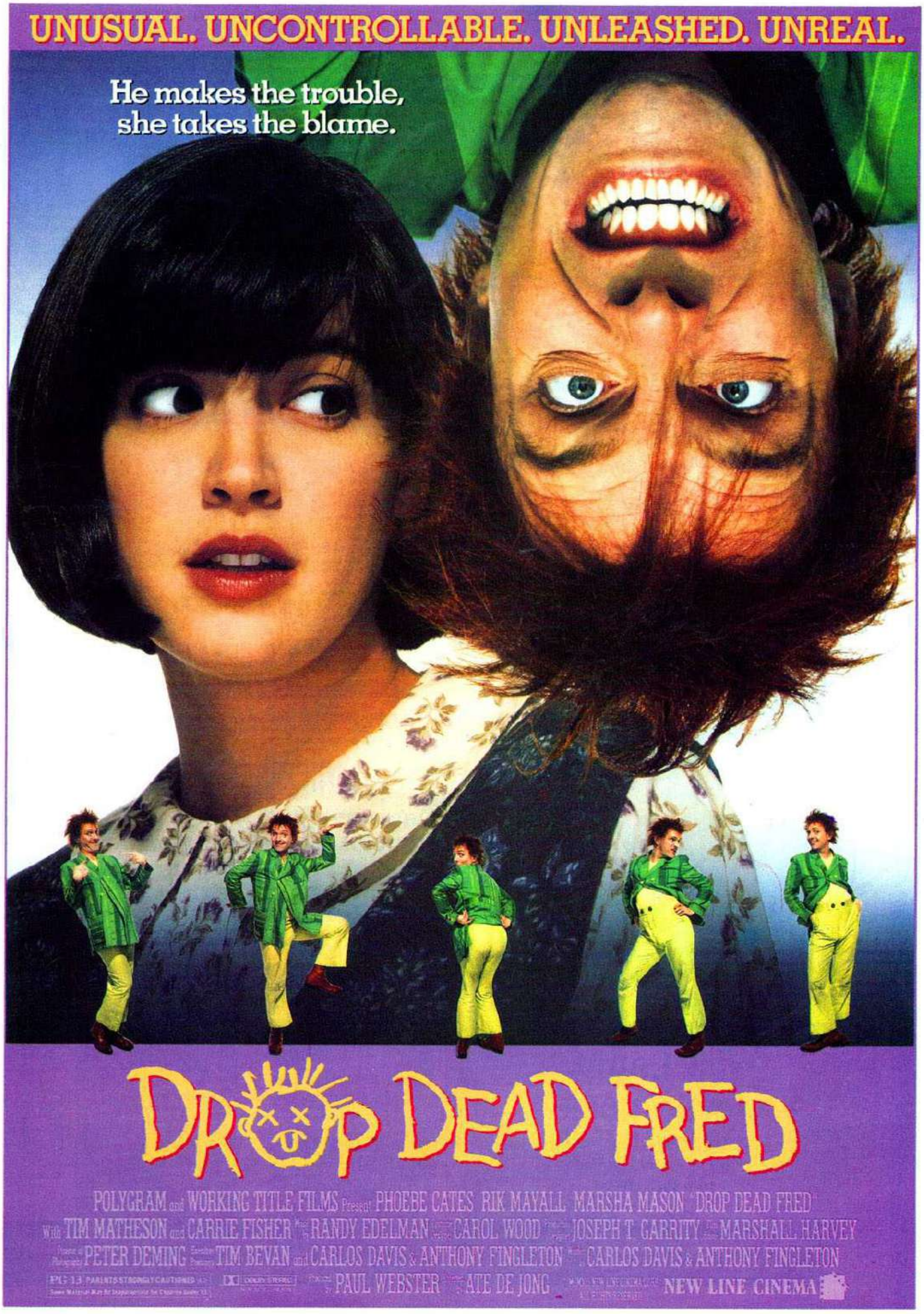
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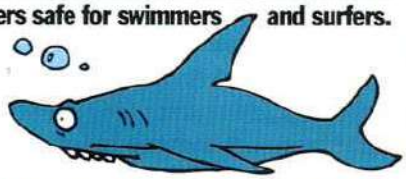
•Sharks burp to regulate their depth underwater. Marine biologists are exploring the use of bicarbonates in corraling these ravenous fish, leaving our coastal waters safe for swimmers and surfers.

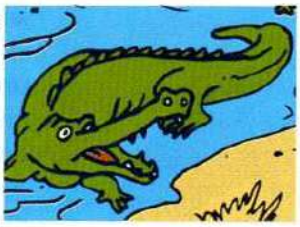


•Stringrays injure more people each year than any other fish.

•In the United States there are about 12 deaths per year by snakebite. In India there are about 15,000 to 20,000.

•When snakes constrict around their prey they aren't crushing them, but are suffocating them by not allowing them to breathe.

•Crocodiles cannot chew. If their prey is too large to swallow they have to tear it apart.



Sometimes they drag large animals and people below the surface until they drown. Then the crocodiles clamp down with their jaws on an arm or a leg. They use their powerful tails to spin in the water, ripping the arm or leg off.

•You can put an alligator to sleep by rubbing its stomach.

•Electric eels can discharge one hundred watts of electricity from 30 to 300 times a second. It will drown in 10 minutes if it can't breathe air.

•A tarantula bite is only mildly poisonous and not much more painful than a bee sting (but don't take our word for it).

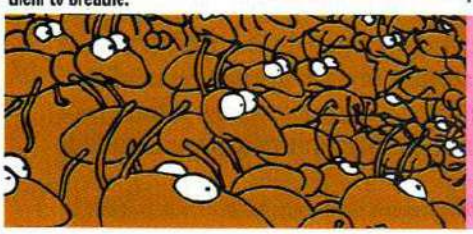
•During its lifetime, the average housecat will shed 90 pounds of hair; twice that much if you have black upholstery.

•A swarm of locusts can eat as much as 430 billion tons of vegetation at one sitting.

•The pregnant armadillo can postpone birth for as long as three years.

•THE NORTH AMERICAN BIRD WITH THE TINIEST BRAIN AND BIGGEST AMBITION IS THE QUAIL.

•Kangaroos cough when scared.



•If all animal life on dry land were weighed, 10% would be ants. The population of ant colonies can reach 300 million.

CHAPTER III:

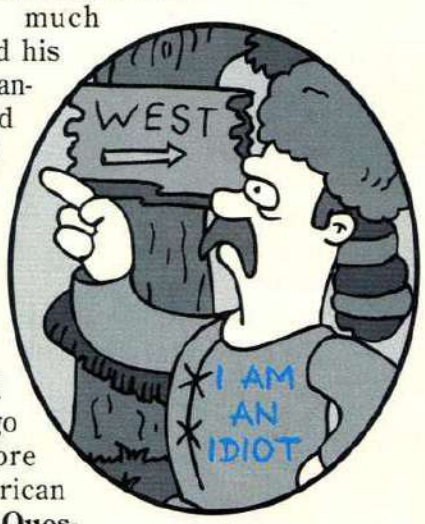
The Legend of Jebediah Springfield

Look at the city around you. Do you see the streets and the parks and the mini-malls and the nuclear power plant that employs so many of Springfield's citizens? None of this would have been possible without the wisdom, the determination, and the courage of one man: Jebediah Obadiah Zachariah Jedediah Springfield, our city's founder.

Jebediah was born in Axhandle, Virginia, in 1774, the twelfth of seventeen children. His father, Ned Springfield, was a farmer who introduced yellow Eurasian late-summer squash to Eastern Virginia. While yellow Eurasian late-summer squash no longer grows in that part of the country, the yellow Eurasian late-summer squash beetle, one of nature's hungriest pests, is still around to remind us of Mr. Springfield's foresight. Little is known of Jebediah's mother, Olive Springfield, except that she was very pretty and very busy.

LIES! ALL LIES!

Young Jebediah, like most children who grow up to be great heroes, was a hard-working student who always treated his elders with much respect. He did his homework by candlelight and never imitated bodily noises in class or taped naughty pictures to the classroom film screen. Young Jebediah had one dream: to go west and explore the great American frontier. **[Study Questions #1 and #2: To what does "West" refer? Why are the Dallas Cowboys in the NFC East?]**



Jebediah Springfield before leaving home

At thirteen, Jebediah had to leave school, which made him very sad. Searching for his calling in life, he tried to help his father on the farm with his twelve brothers, but found that he was allergic to soil. Jebediah then went to work in a shop that printed fishing almanacs. He later wrote his own pamphlets, such as "The Curative Powers of Cigar Smoke" and "How To Write Pamphlets for Fun and Profit," but in the end, he could not ignore his passion for the frontier.

MS. KRABAPPEL

THE ADVENTURES BEGIN

Jebediah's adventures began when he was hired by a mule skinner **[Study Questions #3 and #4: Do mule skinners actually skin mules? Why or why not?]** named "Buckskin" Calhoun. It was from Mr. Calhoun that Jebediah learned valuable lessons in wilderness survival, navigation and attire.

As part of "Buckskin's" mule team, and later as the head of his own party, Jebediah traveled through much unsettled territory, faced many dangers and performed a long list of important deeds. Wherever Jebediah went, it was with his trusted horse, which he treated like an equal for many years even though it had a problem rarely seen in horses, but often seen in students who stay up too late watching subversive television programs and can't keep their eyes open in class. **[Study Question #5: What is narcolepsy?]**

WHO CARES?? ZZZZZZZ

Through his journeys, Jebediah became known as a friend of all Native Americans, except those few who had land that he wanted. The now-vanished Edsel tribe even had a special name for Jebediah. They called him Koyukurok, which means "strong one from afar."*

In 1804, Jebediah was set to take his place among the great explorers in American history. It was then that the expedition of Lewis and Springfield and Clark was hired by President Thomas Jefferson to scout the wild regions of the West. Unfortunately, Jebediah was thrown from his horse, Ol' Drowsy, while she was having a nightmare. He broke his tailbone and had to miss the expedition. As a result, Meriwether Lewis and William Clark today receive much of the credit that should belong to Jebediah Springfield. **[Study Question #6: Were Lewis and Clark really so great?]**

Of course, it doesn't really matter, because Jebediah did something far greater than ride a canoe around the country and draw a bunch of maps: He founded a fair and prosperous city. It

* Modern scholars have translated the name as "Insects in Beard."

was in 1821 that he first set foot in the area that would one day bear his name. He was leading a band of 34 Dutch settlers in search of a nice place to live. Interestingly, the area's many charms were not clear to Jebediah upon his first visit. This is what he wrote at the time:

> December 19, 1821—Colder than a [*illegible smudge*]. Horse fell asleep at sundown, had to make camp on a small hill surrounded by large swampy area. Many ants, mosquitos, and flies. Wooden shoes killing feet. Water tastes like vinegar, air smells of sulphur. Will move on immediately after sunrise. Sorry for lack of articles and pronouns.
>
> —*The Journal of Jebediah Springfield: Diary of a Frontier Hero*

As the journal explains, Jebediah and his followers departed the next morning, carefully following many streams and river forks. Three days later, they arrived, exhausted, at the exact spot from which they had started. **[Study Question #7: How does a compass work?]**

Jebediah again pushed forward, but was forced to return the next day, for they had forgotten a covered wagon full of beef jerky. Then it snowed for two days. Several of the settlers took ill, and they had to wait for their recovery. They got better three days later, but then two of the wagons collided and it took a day to repair them. Then an old woman had a dream about a tornado, and the settlers refused to move for two more days. Finally, the brave Jebediah convinced them to proceed. Instead of following the rivers, he led his party over a steep mountain pass, through a number of switchbacks, across the floor of a deep canyon, and along some twisting bluffs. Again, they found themselves right where they had begun.

This time, however, Jebediah realized it was fate that kept bringing the group back to the same spot. "Why not start a settlement right here?" he thought to himself. It was then that Jebediah spoke the words that lived for decades as the town's unofficial motto: This, More or Less, Is the Place. **[Study Question #8: What are some other possible town mottos for Springfield?]** The people celebrated by burning the wagon full of beef jerky.

The next day, Jebediah declared himself the town's first mayor. The group then got together to decide on a name for their new home. There were many suggestions, but in the end two names were tied with the most votes: Mudville and Blister City. In his first official act as mayor, Jebediah broke the tie and named the new town Springfield, in honor of his beloved father.

Actual re-enactment of a possible historical moment.

THE FATEFUL ENCOUNTER

Many heroic deeds helped build the legend of Jebediah Springfield. But one event set him apart from the run-of-the-mill legends, and that event involved a deadly bear. It happened in 1831, in the woods outside of town, and the only witness was 104-year-old Ian McTague, a local hermit. Mr. McTague described the scene to the townsfolk but nobody is sure exactly what he said. It was either "Jebediah Springfield killed a bear," or "Jebediah Springfield was killed by a bear," or "Jebediah Springfield killed by a raccoon. He was bare." We may never know the truth. In any case, Jebediah was never heard from again.

Scholar. Explorer. Leader. Slayer of hairy giants with razor-sharp claws. Jebediah Springfield was all of these things and more. Generations of Springfielders have looked to him as an example, and so can you. If you work hard, blindly obey all rules, and answer your study questions in the next 30 minutes, you, too, might be immortalized by a big iron statue in the center of town. Now, get cracking, young pioneers!

Written by Phil Barber

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ARNOLD STARTS HIS DAY

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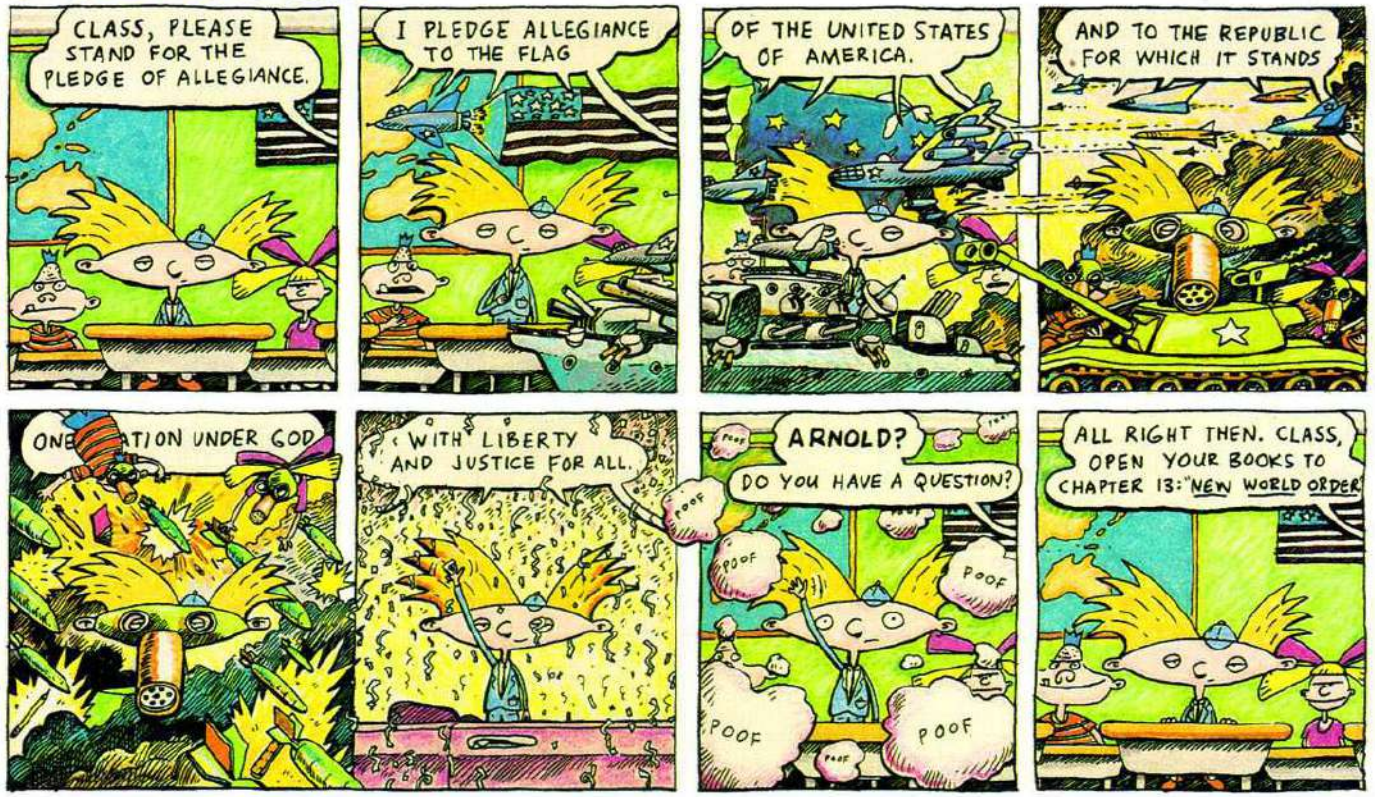

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H5D15

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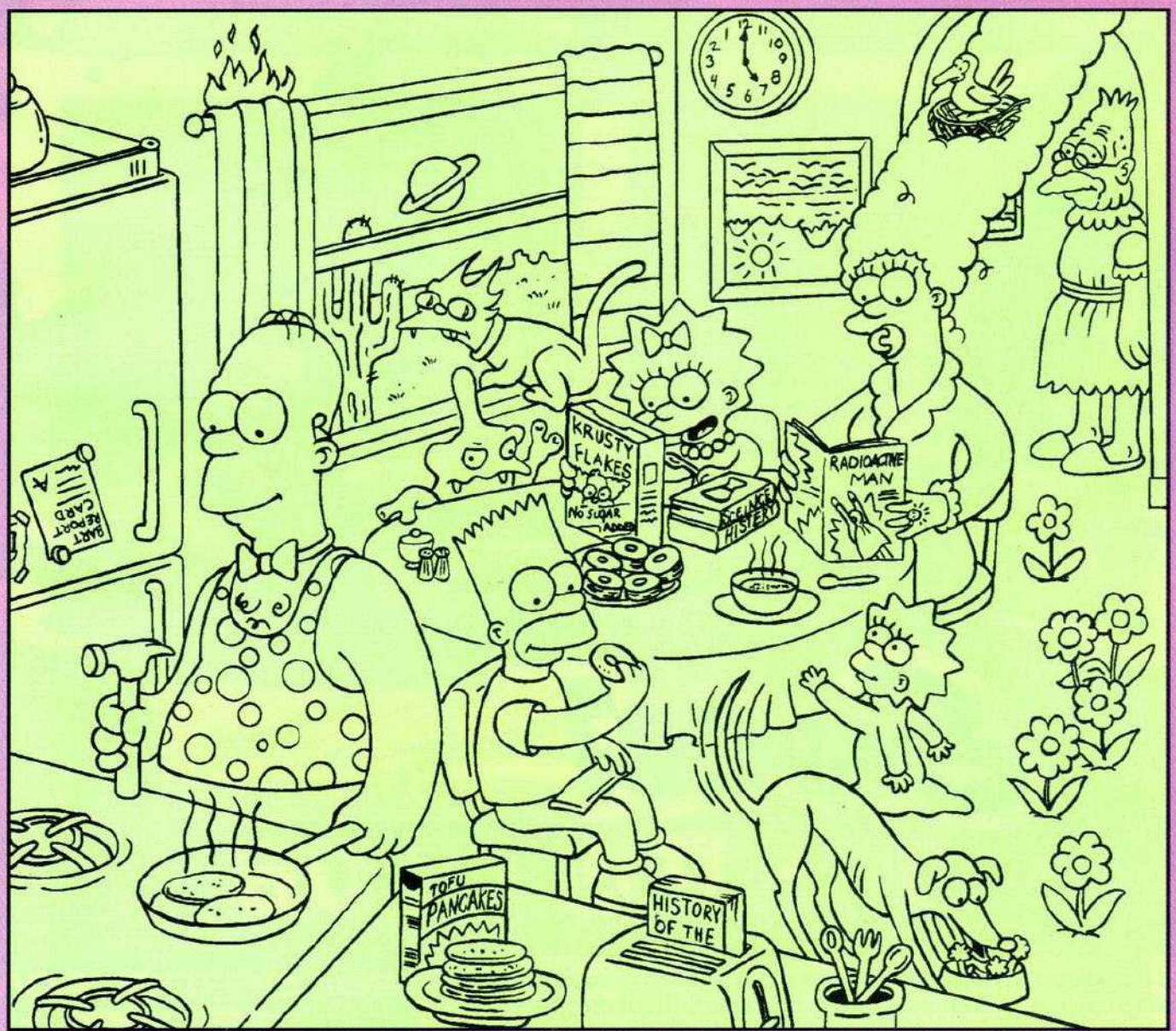
At first glance it seems like just another ordinary day in Springfield. But somehow, subtly, strangely, something has changed. Is it due to fallout from the nuclear power plant? Have the aliens landed? Or has yet another cartoonist cracked under deadline pressure? Can you find the alterations? Test your powers of concentration with this page of...

MUTATION OBSERVATION



WHAT'S WRONG WITH THIS PICTURE? HERE'S WHAT'S WRONG: Homer is cooking (and he's making tofu pancakes), his mouth isn't full of food, he is holding a hammer, there are three hairs on top of his head instead of two, the hair on the side of his head is in the shape of an "R" instead of an "M," he's clean-shaven, he's wearing a bow tie and polka dot shirt, the bottom half of his body is missing, and strangest of all, he's thinking about work and *smiling*. Bart has a beard, is using a napkin, isn't wearing pants, and is eating a cherry donut when his favorite is chocolate. Santa's Little Helper is eating broccoli and enjoying it. Maggie doesn't have a pacifier, has three arms with six fingers on one hand, and she's reaching for a bowl of oatmeal, which she hates. Marge's hair is much too long and there's a bird's nest in it, she has Maggie's pacifier in her mouth and a big shiny diamond ring on her hand, she's reading a "Radioactive Man" comic, one leg of her chair is missing, and she's sitting down instead of serving everyone else. Grampa is wearing a dress and is up before 10 o'clock. Patty and Selma are dancing naked in the living room [censored]. Lisa is wearing Maggie's bow and is reading the Krusty cereal box instead of studying. There's a "No Sugar Added" label on the cereal box. Dan Quayle is vice president of the United States. The titles of the school books are misspelled. The space mutant has only two eyes and is not eating. The fridge is upside down and there's an "A" on Bart's report card. The milk in the fridge is two days out of date. Snowball is leaving through the window even though there's food inside. The curtains have vertical stripes on one side and horizontal stripes on the other, and they're on fire. The radio is tuned to the rap station, not the all-mambo station. There's a desert outside the window and Saturn is in the sky. The numbers on the clock go around backwards. The painting on the wall is upside down. Flowers are growing out of the floor. There's a book in the toaster. The donuts on the table are really tiny whitewall tires.

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CHAPTER 2:

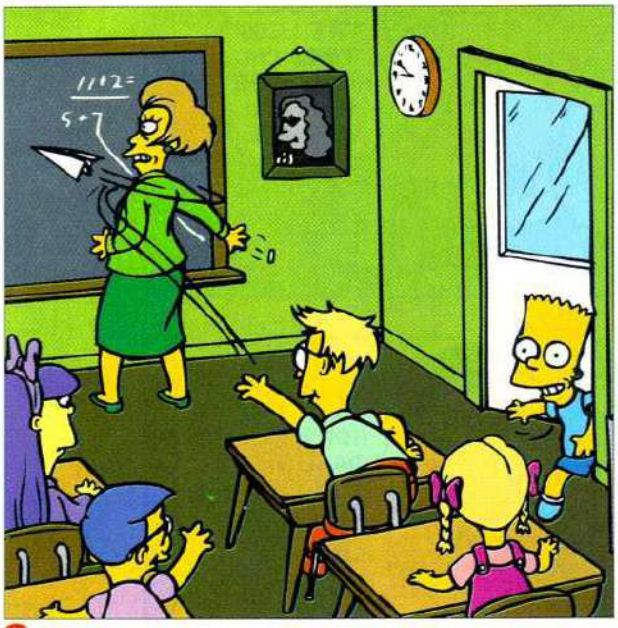
SO YOU'RE LATE–SO WHAT?

DEALING WITH THE SYSTEM'S INABILITY TO COMPREHEND THIS UTTERLY NATURAL BEHAVIOR

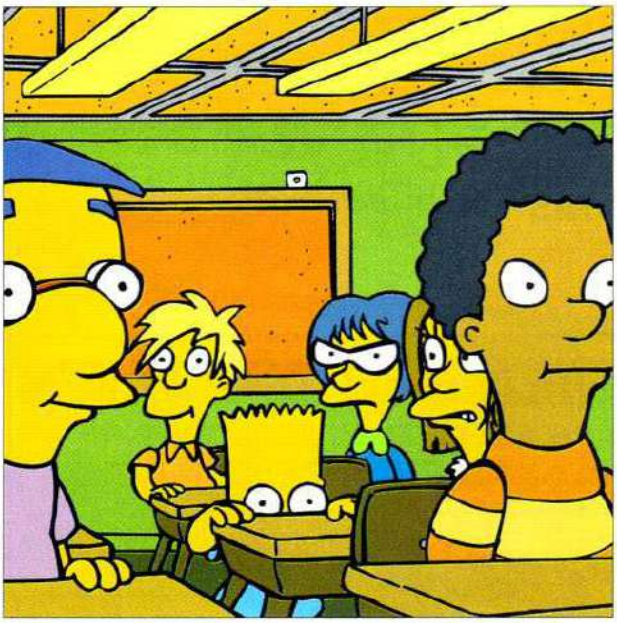
SNEAKING INTO CLASS: A BEGINNER'S GUIDE

MASTER THESE FOUR FIELD-TESTED TECHNIQUES AND FEAR DETENTION NO MORE!

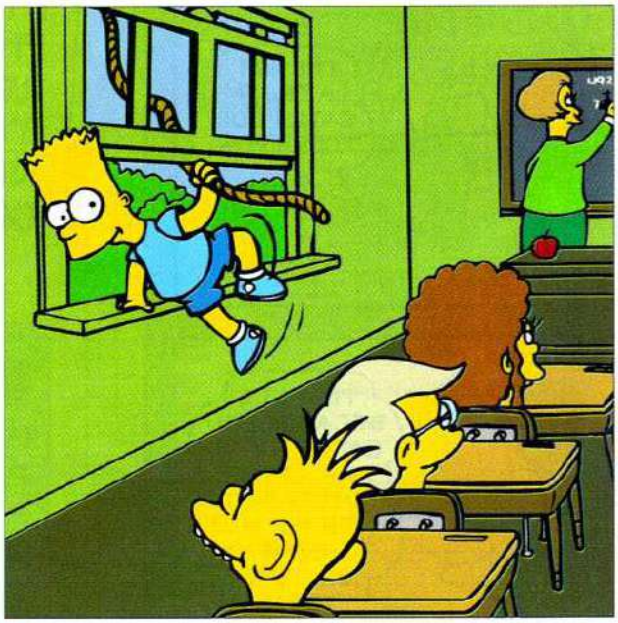
1 WEAR CLOTHING THAT BLENDS INTO BACKGROUND, TAKE ADVANTAGE OF EXISTING COVER.



2 HAVE YOUR FRIENDS CREATE A DIVERSION.



3 CRAWL TO YOUR SEAT, LET YOUR HEAD RISE SLOWLY INTO VIEW.



4 USE AN ALTERNATE ENTRANCE.

CLIP AND KEEP IN NOTEBOOK FOR EASY REFERENCE

EXCUSES, EXCUSES

FALLBACK PLOYS IN CASE OF CAPTURE

VERBAL MANEUVERING

(NOTE: IN FACE-TO-FACE CONFRONTATIONS, ATTITUDE IS KEY; MEMORIZE THE FOLLOWING SO YOU CAN RESPOND TO CHALLENGES QUICKLY & CONFIDENTLY.)

FOR ADVANCED STUDENTS:

THE FORGED NOTE

STRUCTURE THE CONTENTS TO ALLAY SUSPICIONS ABOUT ITS AUTHENTICITY.

DEAR MS. KRABAPPEL,

PLEASE EXCUSE BART'S ABSENCE YESTERDAY. HE WAS SICK.

Marge Simpson

P.S. I AM DICTATING THIS NOTE TO BART BECAUSE MY EYES ARE HEAVILY BANDAGED DUE TO A FREAK KITCHEN ACCIDENT. HOWEVER, I'M SURE I'LL BE FULLY RECOVERED BY THE NEXT TIME I SEE YOU AND WILL NOT WISH TO BE REMINDED OF THIS GRUESOME INCIDENT.

REMEMBER THE 3 P's

PROPER EXECUTION REQUIRES PRE-PLANNING, PRACTICE, AND PREPARATION.

Marge Simpson ~~Bart~~
Marge Simpson Marge

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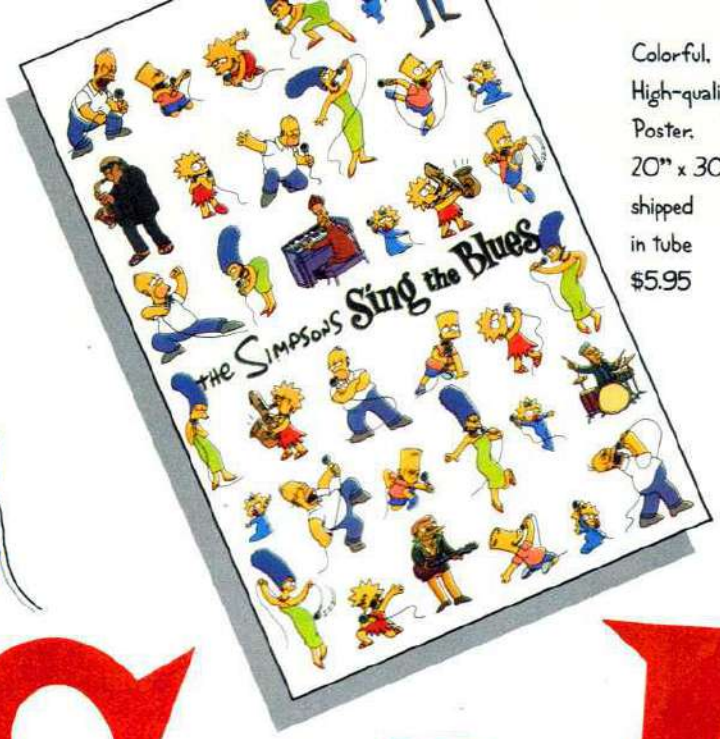

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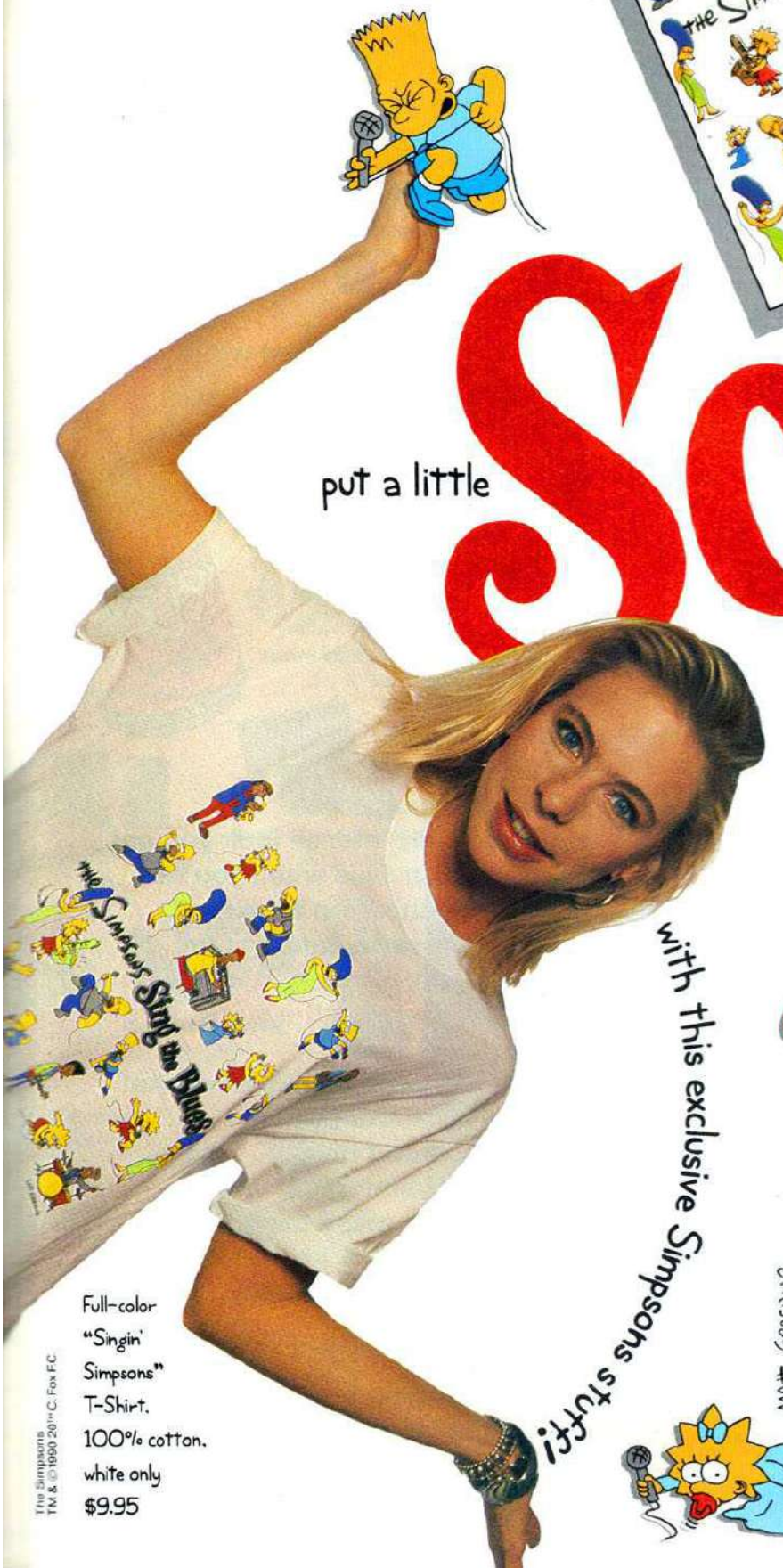

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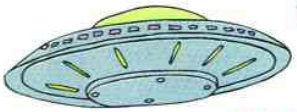
Otto's Top 40

1. Garfield
2. The First Amendment
3. Big ol' gnarly tattoos of flaming skulls

4. "Stairway to Heaven"
5. Extra-spicy hickory-smoked beef jerky
6. Erich von Däniken's *Chariots of the Gods?*
7. Festival seating
8. Susan Dey
9. Baby humans that have been raised by wolves
10. The cool way a busload of kids eating corn nuts smells
11. Super-long, intense guitar riffs played with a wah-wah pedal
12. Bandanas on dogs
13. Tape hiss
14. Totally spacing out and forgetting where the bus is parked
15. Space-age neo-psychedelic headbanger music



16. Grinding all four gears going up a killer incline
17. 20-minute drum solos
18. Bizarre conspiracy theories involving the military and U.F.O.'s
19. Foam rubber
20. Letting your freak flag fly
21. Giving the thumbs-up sign to other bus drivers

22. Politically disenfranchised white male suburban hell-raisers
23. The Miranda Decision
24. 42" woofers
25. Poems about the universe
26. Slowing down to rubberneck some roadside disaster
27. Pinball
28. Vinyl records
29. Double-dipped, deep-fat-fried corn dogs
30. Underground comix
31. That totally intense look you get on your face when you're playing "Wrathchild" on air guitar
32. Passive-aggressive babes of the female persuasion
33. Buzz Cola with twice the sugar, twice the caffeine
34. Air fresheners shaped like trees that really smell like trees

35. Mood rings
36. Onion rings
37. The mesh thing you put on the seat that keeps your butt from getting clammy
38. Finding an unopened bag of Cheetos under a bus seat
39. Chain-link fencing
40. "Inna Gadda Da Vida"

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Playtime "Radical" Talking Pinball
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Rhapsody Electronic Keyboard
SELL 20 ITEMS
Wilson "Michael Jordan" Basketball
SELL 12 ITEMS
Estes Rocket Kit
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Arcade Basketball
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SELL 20 ITEMS
Wilson "Aerion" Soccer Ball
SELL 12 ITEMS
Tasco Microscope Lab
SELL 14 ITEMS
Academy Nylon Backpack Tent
SELL 12 ITEMS
Westclox Digital Clock
SELL 8 ITEMS
Acclaim "Nintendo" Double-Player
SELL 21 ITEMS
Unisonic "Hot Numbers" Solar Calculator
SELL 7 ITEMS
Monarch Fashion Roll Bag
SELL 7 ITEMS
"Olde Tyme" Gumball
SELL 12 ITEMS
Magnavox Portable CD Player
SELL 75 ITEMS
Nintendo "Action" Game System
SELL 60 ITEMS
Intex Two-Person Boat
SELL 15 ITEMS
G.E. Walkie-Talkie Set
SELL 12 ITEMS
Savoy Mountain Bike
SELL 60 ITEMS
Rose Art Deluxe Art Caddy
SELL 8 ITEMS
New Kids On The Block Bag
SELL 11 ITEMS
"Wiz" Personal Locker
SELL 12 ITEMS
Nikko R/C Vehicle
SELL 21 ITEMS

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